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ON FREE VIEW
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM SATURDAY, JANUARY 28TH, UNTIL THE MORNING
OF THE DAY OF SALE, INCLUSIVE

THE IMPORTANT
MODERN PAINTINGS

TO BE SOLD BY ORDER OF

MR. FELIX ISMAN

OF PHILADELPHIA

UNRESTRICTED PUBLIC SALE

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY, NEW YORK

ON FRIDAY EVENING, FEBRUARY 3RD, 1911

BEGINNING AT 8.30 O'CLOCK

CATALOGUE
OF
THE IMPORTANT
MODERN PAINTINGS

WHICH ARE TO BE SOLD
AT UNRESTRICTED PUBLIC SALE
BY ORDER OF

MR. FELIX ISMAN
OF PHILADELPHIA

AT MENDELSSOHN HALL
ON THE EVENING HEREIN STATED

CATALOGUED BY
CHARLES H. CAFFIN

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THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1911

Press of THE LENT & GRAFF COMPANY
137-139 East 25th Street, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

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THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON FRIDAY EVENING, FEBRUARY 3RD, 1911

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 1

AUGUSTE FIRMIN RENOIR

FRENCH

(1841-)

\$850.

YOUNG GIRL READING

PASTEL

Durand-Ruel.

Height, 24 inches; width, 20¼ inches

OF the early group of French Impressionists the two who have most firmly stood the test of time in the matter of cultivated appreciation are Manet and Renoir. The latter has enjoyed in recent years a vogue which surpasses that of any living Frenchman, for it has become recognized that apart from his extraordinary skill in the rendering of the fugitive expression, he is a colorist of rare imagination. Perhaps the most characteristic phase of his art is to be found in his subjects of young girls and children. At any rate, no artist has captured more completely the fluent qualities of attractiveness in girlhood and childhood that are essentially French. The secret, so far as one can pin it down, is that he of all the impressionists has been the most subtle analyst of light in its nuances of expression on flesh and fabrics. Consequently he has surpassed all in rendering the qualities of caprice and tenderness, ripeness and fragrance, firmness and elusiveness, and in giving them so elastic and spontaneous expression that

they seem to be the attributes of natural life. For it has been well remarked that his subjects never give the appearance of having sat to him; he seems to have caught them unawares. In the present example a young girl is seated in a chair reading, her figure, facing to the left, being shown in profile as far as the knees. She holds the book in both hands, poising it free of her body. A bow of blue ribbon with purplish tones surmounts her hair, which in hue varies according to the light from reddish-brown to pale corn. The face is softly rounded and warm and luscious in color, enveloped in slightly bluish atmosphere. A corresponding envelope of blue tinges the white of her chemise, above the ruffle of which appears a glimpse of the small firm bosom, and the shapely curves of shoulder and neck. Below it is an indication of a green corset, while the skirt is a reddish-brown, forming a comparatively flat support to the rounded relief of the delicately modeled arm.

Signed at the lower right, RENOIR.

Purchased from Mess. Durand-Ruel, Paris.

No. 2

JEAN FRANÇOIS MILLET

FRENCH

(1814-1875)

THE ROAD

PASTEL

Height, 16 inches; length, 20¾ inches

MILLET's instinct for essentials and his trained skill in rendering them are never better exhibited than in his drawings. For in them no necessary interval of elaboration interrupts the clear comprehension of the scene and the concise clarity of its interpretation. And the latter includes alike the natural aspects and the sentiment that they have inspired. The bleak routine of peasant labor could scarcely be more tensely visualized than in this severely simple scene with its frugality of accessories. Everything is vital to the expression of its appearance and its spirit. Intersecting, in the centre, a stretch of brown soil, sparsely patched with stunted vegetation, a farm road slopes gradually back to a horizontal sky-line. The roadway is of the same soil as the field, striped between the horse and wheel tracks with corresponding vegetation that is sprinkled with indications of white flowers. It is bordered on each side by a little gully, in which the drainage has encouraged a more generous growth of herbage. At the summit of

\$1300.

Benjamin Wolf.

the pasture, on the right of the road, is a spinney of young trees, fledged with green, in front of which the figure of a shepherdess is inconspicuously placed. Her dull red cap and dark blue skirt afford most carefully calculated accents of color. Near her a sheep is lying down and others can be seen at the top of the roadway, reaching up to browse in the hedge which encloses the spinney. At the left of the roadway, shown against the sky, is a boulder, near which are two little meagre trees. Under them some of the flock are lying, while two sheep stand detached from the rest. The effect of these objects, sparingly and sharply cutting against the sky, coupled with the suggestion of an extended spaciousness on the far side of the knife-like edge, is extraordinarily expressive. The monotony of the pasture, on the right of the roadway, is relieved by a few yellow flowers, and by a large boulder, from behind which grows a small, compact, umbrella-shaped tree.

Signed at the lower right, J. F. MILLET.

Purchased from Georges Petit, Paris.

No. 3

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

M. D. Steiner.

(1802-1876)

WOMEN OF THE HAREM

Height, 16 inches; length, 23½ inches

THE Spanish origin of Diaz nowhere more betrays itself than in his figure subjects. Light and color play their part in his landscapes, but under the control of the artist's love of nature. In his figure pictures, and particularly those in which the motive is Oriental, he permits his imagination to sport unfettered. He orchestrates a color scheme that owes no allegiance to anything but its own inherent harmony, and invests it with a magic of light effects that are assembled solely in response to his own exuberant inventiveness. Thus his canvases glow like masses of vari-colored flowers in sunlight, or as profuse arrangements of richly tinted fruits. They exhale a gaiety, luminousness and sensuousness, being purely the creations of a painter's joyous imaginings.

The present characteristic example of this phase of Diaz's art represents a bevy of brilliantly attired figures, disposed in a garden scene, the background of which is framed with the ruddy brown and tawny-olive foliage of overhanging boughs. It is massed against a sky of translucent greenish-blue, which

\$1600.

shows a burst of white over the horizon. Upon the ground in the centre of the front plane of the composition stands a hookah on a tray. Behind it reclines a lady whose costume consists of a rich brown Turkish jacket over a full sleeved chemise of pearly lace, above a skirt of rosy golden hue. At the right of her a maid sits cross-legged, nursing a sleeping baby on her lap. She inclines her head toward another girl, seated beside her, whose head, also inclined toward hers, is distinguished by a cap of geranium-red. At the extreme right sits a woman, draped below the waist with a fabric of deep sapphire-blue. At the left of the central figure stands an attendant, holding a toy-spaniel, while farther to the left is a woman, whose hands are folded on the lap of her saffron-colored gown. In the shadow, behind, appears a girl in a brown jacket, with a red drapery hanging from her left arm. The ensemble presents a harmony of jewel-like colors.

Signed and dated at the lower right, N. DIAZ, '64.

No. 4 .

THÉODORE ROUSSEAU

FRENCH

(1812-1867) .

THE END OF THE FOREST

PANEL

Height, 21 inches; length, 28¾ inches

THIS picture is a replica in smaller size of the same subject in the Louvre, which was acquired by the French government in 1855. It is reproduced in Richard Muther's "History of Modern Painting." The forest is behind us and we are looking out from under an arch of foliage over the flat country toward a horizon, rosy with the twilight afterglow. It is a characteristically beautiful example of Rousseau's intense and reverential feeling for the spiritual in nature; the foreground presenting a strenuous realization of the vigor and stability of natural forms, the vista beyond a mystery of sensitive suggestion. The trees, which are massed on each side of the foreground, are the oaks which he loved best of all trees to paint. At the left there are two main trunks exposed fully to view, a third showing behind them, while a shattered stem leans outward from the group. Correspondingly on the right there is a shattered bough, the recent fracture showing raw and red, while another limb lies against the trunk from which it has

been broken and coils like a serpent toward a silvery-grey boulder that interrupts the mossy green of the foreground. The latter extends to a small pond, the surface of which reflects the glow of the sky in tones of rose and cream and lavender. Silhouetted against these hues are the red body and white face of a cow, standing in the water, facing to the right. Another has just entered the pond behind her and stoops to drink. Reedy vegetation appears above the surface of the water as it nears the opposite bank, where a small tree that leans abruptly to the right spreads a faint mass of yellowish-green leafage athwart the sky. A cow stands beneath it, and on each side two others dot the level pasture. The latter recedes vaguely till it merges with the horizon, above the line of which are visible a small tree and bush. The rosy vapor that fills the lower sky cools gradually to lavender and finally to a vapory blue.

Signed at the lower right, TH. R.

Purchased from Georges Petit, Paris.

No. 5

JOSEPH BAIL

FRENCH

(1862-)

BOYS BLOWING BUBBLES

Height, 25½ inches; length, 31½ inches

A FRENCHMAN, with a taste entirely Dutch for the fascination of color, texture and form as it exists in objects of every day use, Joseph Bail has made a place for himself in modern painting that is unrivalled. If for no other reason than that the world, as he views it, is spotlessly, brilliantly clean, fragrant with the wholesomeness of clear light. He is a "luminarist," who has brought the *plein air* of out-of-doors into the interiors of domestic life. The scene of the present picture may be a kitchen. At any rate, a well-scoured kitchen table extends from a window on the left across the front of the composition. At the right end of it stands a boy in a brown jacket-jersey, with an apron around his legs. Resting his left hand on the edge of the table, he leans over a green earthenware bowl, filled with soap-suds. As he blows through a pipe their surface is agitated into foam and bubbles. Meanwhile, on the far side of the table near the window, stands another urchin, one hand firmly planted on the table, while the other holds a pipe, removed from his lips. To it is sus-

\$ 550.

G. R. Mac Dougall,

pended a large bubble, iridescent with light and showing through its transparency the red of the boy's jersey. On the table lie a cloth and brass ladle and in front of it is a stool on which rests a brass stewing pan, polished and gleaming. The back wall, tinted olive-green, is spotted with a picture in a black frame, and terminates at the right in a glass door, half covered by a curtain. The whole scene is alive with the vivacity of life, both human and still, that is the characteristic virtue of this artist.

Signed at the lower right, BAIL, JOSEPH.

Purchased from Messrs. J. E. Caldwell & Co., Philadelphia, who procured the painting direct from the artist.

No. 6

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH

(1804-1886)

MASSACRE OF ST. BARTHOLOMEW

Height, 37½ inches; width, 23¼ inches

THE Massacre of St. Bartholomew, which shocked the Catholic conscience of Europe and stimulated the Huguenots to stouter opposition, commenced on the night of August 23, 1572, and, lasting several days, produced a role of carnage, variously estimated at 20,000 to 30,000 lives. The wretched young King, Charles IX, who signed the order under the instigation of the Queen Mother, Catherine de Medici, and the Duke of Guise, succumbed to the horror of his powerless responsibility for the atrocity two years later in his twenty-fourth year.

The episode depicted in this picture represents a deviation from Isabey's usual choice of subjects. For he belongs in the company of Watteau, except that while the latter painted the romance of the Court life of his own time, Isabey studied an imaginary world of the past; the picturesque period of Pompadour and Rococo, of velvets and satins and elegant posturing. Yet, living in the days of Delacroix and Victor Hugo, he caught also something of the romantic spirit of the

first half of the Nineteenth Century. There is a hint of turbulence in all his work. In the present example it is more pronounced, yet one may note that the subject is generalized; that there is nowhere an accent of individual poignancy. The scene represents the interior of a church, with the pipes of an organ rising majestically at the left of the composition in two tiers, supported upon columns. To the level of the top of the latter a staircase mounts from the floor, leading to a gallery which intersects two of the massive round pillars of the nave. Above the balustrade appears a surging mass of figures, the murderers and their victims, while some of the latter are being flung from the gallery and hurled down the stairway. Halfway down the steps a woman lies prostrate, and at the foot another is rushing with arms extended toward a woman who is praying beside a pillar on the right. Another woman, at the left of the stairs, clasping a baby to her breast, is dashing frantically toward a group in the centre of the foreground. Here a man is seizing a woman by the throat, while a child clings to her skirt and her husband is stretched a corpse behind her. The floor at the left of the foreground presents a confused havoc of armed men, their victims and piled up bodies, in the centre of which stand three white-frosted monks, stirred to demoniac rapture, holding aloft the crucifix, while one of them is also brandishing a rapier.

Signed and dated at the lower right, E. ISABEY, '86.

Collection of M. Philippe George, Paris.

Collection of P. A. B. Widener, Philadelphia.

Purchased from M. Knoedler & Co., New York.

No. 7

GUSTAVE COURBET

FRENCH

J. Hilton

(1819-1877)

WINTER IN THE FOREST

Height, 29 inches; length, 36 inches

“REALISM—G. Courbet” was the sign, at once a declaration and a challenge, which Courbet hung over his separate booth at the Paris Exposition of 1855. His art was a protest, both against the classicism of the Academic School which under the leadership of Ingres was trying to revive the manner of Raphaël, and against the Romanticists, whose vision was constantly toward the past. The present was his theme and his business to represent it as he saw it, free of personal coloring, letting the thing itself that is represented furnish its own suggestion to the imagination. Quite a remarkable example of Courbet’s point of view and method and also of the intrinsic truth of his motive is realized in the present picture. It represents a scene in some forest in winter. There is a pool in the foreground, on the far side of which stands a young stag, whose antlers are just sprouting. He sniffs danger. For, hidden from him, behind a boulder on our side of the pool, stands a hunter, leveling his gun to take aim. He is at the foot of a steep bank that rises to the right, composed of diagonal strata of slab-like rocks. The contrast of their darkness

with the white of the snow is interrupted by the rosy gray of the dried leaves of oak bushes, which are scattered between the boulders and massed at the top of the elevation. The water of the pool is a pale greyish-green, swept with grey lights. On the far side a little glade extends back to the recesses of the wood, bounded on the left by a bank, where dead ferns patch the snow with golden brown. It is crowned by a large tree, apparently an evergreen, for the masses of its form are literally smothered in snow. At the end of the glade three slim bushes, between the stems of which a peep of blue woodland appears, spire gracefully against the cold blue sky. The whole scene not only presents an extraordinary realization of actual appearances, but is instinct with the crystalline purity and hush of the air, so characteristic of a forest wrapped in snow.

Signed at the lower right, G. COURBET

Purchased from Mess. Berheim, Paris.

No. 8

JEAN LÉON GÉRÔME

FRENCH

R. L. Rose.

(1824-1904)

TIGER ON THE WATCH

Height, 25 inches; length, 35½ inches

FROM the isolation of a high plateau in the immediate foreground a tiger watches the invasion of his kingdom of solitude by a human host. For in the level plain which separates his coign of vantage from a barrier of rocks and sandhills, three columns, apparently of Arab cavalry, are drawn up in echelon, while the rest of the force trails its length along the foot of the hills, descending from the right, like a moving snake. The tiger's body, as he crouches on his hind quarters and straightens his forelegs to lift his head, is tense with vigilance, the tail stiff and curling at the tip with excitement. He casts a faint violet shadow in front of him, while the sun gleams on his richly striped pelt, heightening the brilliance of its contrast to the pale sand around him, the aridity of which is meagerly interrupted by tufts of wiry vegetation. The plain below is an uniform drab, broken only by the dark miniature masses of horsemen which are enlivened with specks of white and red. The lower slopes of the opposite hills are dyed to an orange-yellow by the sunshine, while the walls of rock above

them are shadowed with lavender and the projecting points and platforms show white and pinkish buff. Toward the left a peak, streaked with yellow, rises like a cone against the blue sky. The picture is a characteristic product of Gérôme's visit to Egypt, from which he returned in 1857 with a heightened sense of color and the beauty of light, while his bent of mind, that was naturally toward the academic, had become affected by the romantic suggestion of Oriental life.

Signed at the left of the centre, J. L. GEROME.

Purchased from M. Knoedler & Co., New York.

No. 9

JULES DUPRÉ

FRENCH

Henry Reinhardt

(1812-1889)

PASTURE AND COWS

Height, 35 inches, length, 44½ inches

ABANDONING for the nonce his usual preference for nature in her moods of dramatic intensity, Dupré has here presented a pastoral scene of exquisite tranquility. The blue of the upper sky is growing cool, but a glow of rosy, creamy light still lingers above the ridge of low, smoothly beveled hills that mark the horizon. Its warmth is concentrated on a cottage whose brown roof nestles beneath a clump of trees at the left of the middle distance, kindling to yellow the white plaster of its gabled end. It is also lambent on the tawny grass of the pasture, which extends from the cottage to a little reedy pool at the left of the foreground. Meanwhile, on the right of the foreground the light is interrupted by an oak tree of one-sided growth, with a bare branch projecting at the top. In the shadow which the foliage casts appear two cows. One is lying down with her face to us, while the body of the other is seen in profile as she feeds, apparently kneeling.

Signed at the lower left, J. DUPRÉ.

Purchased from Georges Petit, Paris.

2150

No. 10

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH

(1804-1886)

THE FISH MARKET*Height, 39 $\frac{3}{4}$ inches; width, 32 $\frac{1}{2}$ inches*

THE peculiar *esprit* of this artist's style is admirably represented in the present canvas. The exuberant prodigality of the composition reveals the buoyancy and raciness of his imagination, tinged with a suggestion of romance, delighting in the piquancy of the rococo and coquetting with the natural. He is the irrepressible gallant of the French romantic movement, of which Delacroix was the profound and serious protagonist. In this example the shore slopes up from the foreground on the right of the composition. Some large flat cream and pink fish are lying on the sand and behind them stands a fisher-girl. Daintily dressed in a white cap, black bodice and panniers over a plum-red skirt, she would be at home in a fancy-dress ball. But at present she is trying to sell a fish that she holds in her hands to a handsomely dressed lady and gentleman. His costume consists of a powdered wig, black velvet coat and breeches and a green satin waistcoat, while the lady is attired in an elegant pale blue pompadour gown with voluminous train, open over a petticoat of a darker tone of blue. Be-

hind her stands an abbé in black cassock, who delicately holds a handkerchief to his nose. Other fisherwomen are seen higher up the slope which terminates in a wall, supporting a terrace. This is astir with many figures which throng around a coach drawn by two white horses. Another white horse, ridden by a cavalier, appears at the left of the terrace near a gateway. It seems to be the entrance to the château which crowns the eminence, a picturesque pile with battlemented walls, surmounted by peaked roofs, above which soars a tower, terminating in a spire. Down below at the left of the foreground is a vista of sea, on which rocks a group of sailboats with bare masts, their decks enlivened with fishermen.

Signed at the lower left, E. ISABEY.

No. 11

CHARLES FRANÇOIS DAUBIGNY

FRENCH

M. D. Steiner.

(1817-1878)

HAULING LOGS IN AUTUMN

Height, 31 inches; length, 45 inches

IN this unusual and presumably early example of the artist, a road, curving around from the right, ascends between steep banks to the front. Two powerful oxen, red with white markings, are hauling up the incline a timber wagon on which rests a tree trunk. A man in blue trousers is seated on it, talking to the driver who has left his team and walks beside him. The banks are tangled with the gnarled and curved roots of beech trees, which have been laid bare by the falling away of the soil. A few golden-brown and red leaves lie on the ground, while others are interspersed with the green foliage growing on the trees. On the right hand is a curiously stunted trunk, from which project two slender upright stems. Farther back on this side appears a tree, massed with orange-yellow foliage. It stands on the far side of the roadway whence meadowland, sprinkled with trees and intersected by a farm road, leads back to wooded hills that are wrapt in violet atmosphere. Buoyant white clouds float loosely in the sky, which at the zenith is clear blue. The picture is radiant with the coloring and sentiment of early autumn. It is a highly interesting example, full

of value to the student and admirer of Daubigny's art, since it lets one into the secret of his consummate skill in summarizing the aspects of a scene. It was in no haphazard way that he attained to synthesis. One sees him here in the preliminary stage of analysis, studying closely and rendering exactly the intimacies of form and structure. In the search for these he has taken note of the brilliance of the light as it assisted his study of details. The picture, in consequence, is pitched in a higher key of color than usual. It also shows him interested in the curiosities of nature; whereas in his synthetic pictures it is with the normal, the every-day aspects of the simple countryside, that he is generally preoccupied.

Signed at the lower right, C. DAUBIGNY.

Collection of Georges Petit, Paris.

Collection A. J. Antelo, Philadelphia.

No. 12

J. Epstein.

JEAN FRANÇOIS MILLET

FRENCH

(1814-1875)

SHEPHERDESS AND FLOCK

Height, 36½ inches; length, 47 inches

A CONSPICUOUS feature of the composition is the ruin of a round tower that crosses the summit of the pasture. Pierced by an arched entrance, it projects its silvery-drab mass against a creamy sky. It is surrounded by a sort of *chevaux de frise*, a bristling, tangled fence, composed of tree-limbs, which two men, one of them distinguished by blue trousers, are repairing. Two scraggy little trees interrupt it on the right, and on the left appear two taller ones, while in the distance on this side are the indications of a few cottages. The pasture, yellow and dried with summer heat, slopes down to the foreground, where a shepherdess is tending her flock. The shorn bodies of the sheep are bunched at the left, one of them lying a little removed from the rest. The girl, stick in hand, stands at the right, motionless, in that attitude of habitual indifference to the surrounding nature, which gives such a poignancy to Millet's creatures of the soil. Yet the girl's form, with a blue kerchief lying over the head and the firm upright figure clad in an olive-tawny gown, has the dignity of mass and rhythm

of feeling, at once so classical and so unaffectedly natural, that Millet alone of all the painters of the peasants could express. The picture is unfinished, but has been carried far enough to secure a veritable realization of the natural appearances of the scene and a beautiful quality of delicate tone, while the amount of expression which it involves is a proof, if any were needed, that the impression Millet sought to render possessed him from the start, and was maintained continually through all the stages of the painting.

Signed at the lower left, J. F. MILLET.

No. 13

MEINDERT HOBBEEMA

DUTCH

M.D. Stinner.

(1638-1709)

LE CHEMIN DU MOULIN

Height, 37 inches; length, 49½ inches

THE inexhaustible picturesqueness of a watermill and its surroundings is here, as so often in Hobbema's pictures, the motive of the subject. The front plane is occupied with water, tinged a greyish-olive, on the far side of which, filling the right half of the composition, lies a small pasture. Near a wooden step affixed to the bank for the convenience of washing linen, is a tree stump, while farther to the left grow two slender, broom-shaped trees with loose whitish foliage. Still farther to the left is a group of sturdy oaks, whose foliage forms a united mass above the inlet of the pond. This stream is barred by a rail and posts which check the swift current of the water and stir it into foam. In the rear a fall of water pours from a wooden chute which parallels the wall of a red-tiled building. At the extremity of the latter another building abuts at right angles, having a mossy roof with red coping tiles. Both buildings are constructed of timber frames, filled in with plaster. At the left of the scene a road comes around from behind the buildings. A dog marches along it in advance of a wagon,

covered with an arch of canvas like a prairie schooner. It is drawn by a team of horses, one white, the other brown, the driver being seated on the latter. On the floor of the wagon in front sit an old man and woman. A horseman rides beside the wagon and a man on foot follows it. On the far side of the road extends a vista of yellowish meadowland, terminating on the level horizon in a village, where trees, houses, a church and three windmills are vaguely discernible. Large flusters of grey, white and lavender clouds are massed in the lower sky, which higher up shows slightly blue, merging into soft lavender at the zenith. The sense of its spaciousness and stir is increased by the punctuating effect of several birds in flight.

Purchased from Mazorox Ribailier, Paris.

Collection of Duke of Albany, Paris.

No. 14

PAUL JEAN CLAYS

FLEMISH

A. B. Meyer.

(1819-1900)

COAST OF ZEALAND

Height, 29½ inches; length, 53½ inches

CLAYS was the first of the modern Flemish artists to abandon the rhetorical style of representing marine subjects and to bring to his study of the sea and shipping the vision, faithful to facts with which other artists were studying the landscape. His pictures exhibit a truly Flemish skill of solid painting, love of color and regard for detail, which, however, does not impair their largeness and unity of feeling, since everything has been viewed through the all-embracing medium of light. In this example the water of the harbor extends from the front, its tawny-olive surface dyed with the creamy reflections of the sky, which is fermenting with scattered, swollen masses of warm white cloud. At the right of the foreground a group of shipping is moored, conspicuous in front being two brown-hulled barges, similar to those which ply up and down the Scheldt and Rhine. Their sails are hanging loose, those of the foremost vessel consisting of a purplish-red squaresail, a white mainsail and tawny-buff topsail. The barge to the right of this one carries a reddish jib and white mainsail. Farther

\$1700.

back, at the left of the group rides a square-rigged vessel, with the two lower sails hanging from their spars. Near her lies a paddle-wheel packet-boat, and a similar steamer shows more vaguely near the horizon, which is dotted with various small craft. On the left the shore-line curves gradually around to the front, where it shows a projecting spit of land. Off the extremity of this appear two white sails and a brown one, while from behind the spit rises the black hull of a vessel with bare masts. At the extreme left of the shore stands a white cottage with a red roof.

Signed and dated at the lower right, J. CLAYS, 1877.

Illustrated in Catalogue of the P. J. Clay's Sale, Paris, 1900.

Purchased from M. Knoedler & Co., New York, 1904.

No. 15

CHARLES FRANÇOIS DAUBIGNY

FRENCH

Mrs. L. Pendleton.

1817-1878

LANDSCAPE

Height, 27 inches; length, 57 inches

DAUBIGNY may or may not have intended to work further upon this canvas, which was included in the sale of his effects after his death. It is not a finished picture in the ordinary acceptance of the term; yet it is difficult to see how it could be bettered as a pictorial expression of the subject. Moreover, in its present state it is full of interest, as showing the artist's method of laying in his composition. It seems to be done with rapidity; certainly with a free and vigorous application of the brush, fully charged with pigment, treating the surface in masses, yet with great variety of color and tone and already with suggestion of the individual characterization of the scene. From the foreground extends a level stretch of ground, which, as one sees so often in France, escapes monotony by reason of the variety of cultivation with which it is broken up. For it is apparently one of the sections of ground in the neighborhood of every village, subdivided into lots, where the peasants grow their separate crops of vegetables and cereals. The rich brown soil is streaked with

\$2000.

patches of bright green vegetation, interspersed with buff and pale chrome. The latter tones, on the left of the foreground peep forth from the prevailing shadow, cast by a hill in the background. On the other hand they spread more generally at the right, where the light of the setting sun still lingers. The sun hangs over the hill already alluded to, a primrose orb, centred in a blur of mist. To the right of it three poplars rise conspicuously from the crest of the hill, as it begins to slope down to a point, at which appears a structure that suggests a church spire. The hill itself is green, with indications of trees and yellow patches, possibly a quarry. In the distance at the right of the composition lies another range of low hills which, beginning in a yellowish-olive, fade gradually back to white and tenuous grey. Above these are shreds of cloud, warm reddish-drab on their under sides, and pale orange atop. The sky at its zenith is a greening-blue, flecked with vapor. In the centre of the foreground a man in a blue blouse can be discerned, stooping over a barrow.

Stamped at the lower left, VENTE DAUBIGNY.

Purchased from Georges Petit, Paris. .

No. 16

JEAN LÉON GÉRÔME

FRENCH

Mrs. L. Pendleton.

(1824-1904)

VISION DU CAPTIF DE ST. HELENA

Height, 35¼ inches; length, 55 inches

#500.
UPON a rock at the left of the foreground stands an eagle, chained by one leg to an iron stake. An imperial crown floats above his head, surrounded by a golden aura. As the surf dashes up against the island of his captivity, he looks out over the ocean, where a phantom ^{army} ~~enemy~~ is emerging from the water and deploying in the air like a swarm of flies. In one direction a column of cavalry of the Guards can be discerned; in another a battery of artillery. Meanwhile the day dies down; the zenith has already paled to faint grey-blue, and a bar of orange cuts athwart the rosy lavender of the lower sky. The orb of the sun, half hidden in a bank of mist, is just about to set, blood red. Its stain, mingled with the orange, dyes the glooming water.

Signed at the right of the centre, J. L. GEROME.

Purchased from M. Knoedler & Co., New York, who procured the painting direct from the artist.

#3150.

No. 17

THÉOPHILE DE BOCK

DUTCH

Manton B. Mestalf.

(1851-)

SUNSET NEAR HIELSUM

Height, 42 $\frac{3}{4}$ inches; length, 49 $\frac{3}{4}$ inches

THIS is a characteristic example of one of the men who has contributed largely to raising modern Dutch landscape art to its present eminence. Like the other leaders of the School, he is first and foremost an accomplished technician, with a vigorous and fluent brush-stroke that realizes dexterously the salient aspects of the scene, summarizing them in a way which makes them live vividly before one's eyes. He also shares his countrymen's affection for the unostentatious sentiment of the Dutch landscape, where nothing clamors for recognition but all unites in a harmony of never-failing human companionship. The present picture shows a narrow river, crossing the composition horizontally and separated from the spectator by a strip of grass. The margin is feathered with flags and bulrushes. Along the left of the farther bank a row of willows fringes the water's edge, above the grey-green foliage of which appears a long red roof, adjoining a taller building with a white gabled end. Beyond is a line of four poplars, spiring against a sky that is scattered with clustering creamy,

salmon and rosy drab clouds. A similar blend of cloud-forms occupies the right of the sky and extends over the horizon. The middle distance at the right shows a stretch of juicy grass, soft olive-green in hue, extending to a village. Here amid trees appear the chancel-end of a church with a tower, surmounted by a little spire, two red-tiled houses, one with a brown roof and a single windmill. The effect of waning light, as evening approaches, is admirably expressed.

Signed at the lower right, THEO. DE BOCK.

Purchased from M. Knoedler & Co., New York, 1906.

\$650.

No. 18

A. ASTI

ITALIAN

A. B. Meyer.

Contemporary

FEMALE NUDE

Height, 38½ inches; length, 68 inches

THE nude figure of a woman is reclining upon a sofa which, covered with a creamy and tawny material, extends across the whole of the foreground. Her head, at the left of the composition, is raised upon a cushion, over which streams the luxuriant waves of her auburn-brown hair. The left arm is raised with the hand on the crown of the head, while the right arm lies along the sofa, paralleling the body. The right leg is drawn up so that the knee forms a noticeable angle and the sole of the left foot is partly exposed.

Signed at the lower right, A. ASTI.

Purchased direct from the artist.

No. 19

BERNARDUS JOHANNES BLOMMERS

DUTCH

(1845-)

Mc + Co.

A HAPPY HOME

Height, 53½ inches; length, 64 inches

AMONG the modern Dutch painters of the peasant *genre* Blommers has long enjoyed a reputation, second only to that of Josef Israëls. To some extent he has suffered from his popularity, being tempted to over-much and hasty production and to catering to the public's love of excessive sentimentality. It is therefore refreshing to confront so sterling an example of the artist at his best as is represented in this picture. For it is painted with magnificent assurance and matured deliberation, and embodies a fundamentally human sentiment. The simple meal, which has been served in a pewter dish, being finished, the young husband and wife linger at the table to indulge in their mutual devotion to the baby. The man, with his hat on and dressed in a buff-brown waistcoat and greyish-drab shirt, sits at the left of the composition. He has removed his pipe from his mouth, and with his elbow on the table rests his chin in his hand, while with head on one side he gazes smilingly at the baby. The latter lies on the knees of the mother who is seated in profile at the right of

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the table. Her strong hands are laid on her lap, while her rosy face looks down gaily at the child, whose little arms are raised. The woman is dressed in a tawny-drab jacket and a greyish-olive skirt; her blond hair being seen against the recess of the chimney place. The interior is simple, but marked with the care and comfort that betoken the good housewife.

Signed at the upper right, BLOMMERS.

Purchased from Mess. Arthur Tooth & Son, New York.

No. 20

JEAN CHARLES CAZIN

FRENCH

M. D. Sturmer.

(1840-1900)

A QUIET RETREAT

Height, 71¼ inches; width, 51 inches

THIS picture represents an unwonted aspect of Cazin's art. For the landscapes of his later life and the estimation in which they are held may tend to obscure the fact that his earlier reputation was based on figure subjects. Many of these, executed in the late seventies and early eighties, involved scriptural themes and established the vogue for interpreting the spirit of the old story under conditions and in surroundings of modern life. They were also in line with the art of Poussin, for the motive was balanced equally between the landscape and the figure, the former contributing its quota to the sentiment of the picture. It was this feeling for the relation between human life and its natural environment that, even after Cazin had discontinued the painting of figures, determined the quality and expression of his landscapes. Human spirit seems to penetrate the hush of these vacant places.

In the present picture we have the hush without the vacancy, for the expression of the lady as she sits reading pervades the spot, and the latter's pensive quiet mingles with her

\$5500.

absorption. It is a retreat, presumably in the artist's garden, where a summer house, constructed of bulrushes held in place with strips of split hazel, occupies almost the entire background. Through the opening one discerns a seat, but the lady is sitting on the ground immediately outside, her book resting on the end of a simple wooden bench. Her left hand is held between the leaves, while the right supports her head. The auburn hair is dressed closely to the head, and her shapely neck rises above a simple gown of deep slaty-blue material. The lower part is hidden by a bushy mass of phlox with lavender rose blossoms that grows underneath a winding sapling, which is lashed near its foot to a supporting stake. On the ground at the left is an open book, on the pages of which lies a yellow spray, shaped like a poet's wreath, while near by are three apples, one of them showing a cross-cut. At the right of the foreground a cream-colored china bowl is reflected in the water of a tiny pool. Farther back, on this side of the picture, a shrub, bunched with needle-like foliage, clusters at the base of three tree-stems.

Signed at the lower left, J. C. CAZIN.

Exhibited at Exposition Arts Decoratifs, Paris, 1882.

Illustrated in Dumas Art Annual, Paris, 1882.

Purchased from M. Knoedler & Co., New York, 1902.

\$1000.

Mrs. M. L. Pendleton.

No. 21

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH

(1804-1886)

SMUGGLERS SURPRISED

Height, 60½ inches; length, 75½ inches

THE scene is one of romantic impressiveness, easily associated in the imagination with grim tales of wreckers and the exciting episodes of smugglers. The coast looks inaccessible; a forbidding wall of nearly vertical rock, built up by some natural convulsion with layers of Titanic masonry and crowned with bastions and towers of living rock that have withstood the time-long bombardment of the elements. It is further protected from assault by advanced redoubts in the form of jagged reefs and rocks around which the sea boils and tosses into foam. The shore is to be approached only by small boats warily: truly a likely haunt for smugglers. It would seem that a vessel has been sighted and under the impression that she is foreign the smugglers have pushed off in their boats, laden with kegs of French brandy. They are massed beneath the cliffs at the left of the foreground. Meanwhile the vessel has run up the tricolor and fired a shot from her stern. All is confusion and excitement. In the boat nearest the front two men, keeping a lookout, are crouched in the

bow, which is rearing up on the crest of a wave. They have passed a word of warning, and a man in a red cap and blue jacket, who seems to be in command, is standing by the gunwale shouting directions to the occupants of the boats in the rear. Meanwhile the crew of his own are hurriedly casting overboard the incriminating evidence of the brandy kegs. The summits of the cliffs still glow with the warm reflection of a rosy olive cloud which, however, toward the right of the sky grows dark and threatening. The lower rocks are wrapt in shadow, against which the boats and brightly dressed figures make a bouquet of varied and lively color.

Signed and dated at the lower right, E. ISABEY, 1837.

Collection of Aquado, Paris.

Collection of M. de Romeuf, Paris.

Collection Bousod, Valadon & Co., Paris.

Purchased from M. Knoedler & Co., New York, 1903.

No. 22

JOSEPH BAIL

FRENCH

(1862-)

NUNS SAYING GRACE

Height, 60 inches; length, 90 inches

THE fragrance and purity with which Bail invests his interiors is strikingly exemplified in this handsome canvas. The latter is also characteristic of much of his best work in the choice of subject, since this artist has shown a preference for scenes of convent life and of institutions maintained by nuns for the care of young women. Doubtless the reason is the exquisite order which prevails in such surroundings, and the fascination of the simple dignity of the white-frocked garb which, as in this picture, is the habit he prefers. Indeed, Bail may have been influenced in this direction by Zurbarán; at any rate he rivals the Spanish Seventeenth Century painter's treatment of the white-frocked monks in their choice and simple environment. With Bail, however, the other's severity of style gives way to a charming amenity, one may almost call it a *spirituel* coquetry, due to the loveliness of his effects of lighting. Here the nuns are assembled for their *déjeuner*, standing behind their chairs around three sides of a large table. Two are at the head of the table and six on each side, all with heads bowed

\$ 5500.

M.D. Steiner.

and hands folded as the Grace before Meat is recited. Eight of the faces present individual and interesting types of character, while the row on the left of the table attracts one particularly for its artistic interest. For the figures are seen to the floor and, with the exception of the profile of the foremost nun, no faces are visible. It is a perspective of white draperies, glowing with light, the values rendered with unerring feeling for form and an exquisite delicacy. A corresponding charm of painter-like quality appears in the treatment of the white tablecloth and the objects of still-life arranged upon it. Conspicuous among these are three white china soup-tureens which stand at intervals down the centre of the table. The light that floods the apartment comes from a window at the left and from a door in the right of the background. A picture of Christ before Pilate hangs on the rear wall.

Signed at the lower right, BAIL, JOSEPH.
Purchased direct from the artist.

No. 23

Durand-Ruel.

JEAN FRANÇOIS MILLET

FRENCH

(1814-1875)

WINTER

DECORATIVE PANEL

Height, 81 inches; width, 43 inches

IN 1864 Millet to his great joy obtained a commission to execute four decorative panels for the dining-room in the mansion of M. Thomas de Colmar on the Boulevard Haussmann. Having received an inkling from his friend, Sensier, of the possibility of the work, he had planned a series of designs, more elaborate and costly than M. Thomas had been expecting. However, through the persistence of the architect, M. Alfred Feydeau, they were finally accepted and Millet, on April 4, 1864, writes to Sensier: "I am extremely pleased with the order which you announce and which has been confirmed by a letter from M. Feydeau. It is like a happy surprise to me, for in truth I am so little accustomed to things of this kind, that without thinking it impossible I did not dare count upon it. Praise be to God! It is for me to do my best." The artist executed the panels in his meagre studio at Barbizon, where there was scarcely room to hang them. In another letter to Sensier he describes a visit of his patron

to view the progress of the work and concludes with sly humor: "Certain people have said to him (Thomas): 'You must indeed be a man of great taste to have dared ask M. Millet to do these paintings,' etc. And he congratulates himself for the audacity that the strength of his taste has given him, for he does not seem to think that Feydeau biased his taste in the least." Millet chose for his subjects the "Four Seasons," three of which are in the present collection, while the fourth passed into the hands of the late King Leopold of Belgium. In preparation for his work the artist visited Fontainebleau, studying particularly the decorations by Rosso and Primaticcio of classic subjects. He comments on them to Sensier: "The costumes of their characters are ridiculous, their taste doubtful, but what creative force! And how strongly this rude simplicity reminds one of the antiquities of the times! It is as simple as a fairy tale and real as the ingenuousness of olden times." The final sentence might be applied to these decorations of Millet's, for while treating his subjects poetically he has preserved his own fondness for rusticity and realism. The themes, in consequence, as he has represented them, have all the artless charm of a true fairy tale.

The subject of "Winter" is borrowed from Anacreon, who tells of how a childless couple welcomed Cupid into their home, when he was like to have perished in the snow, and were rewarded with what they most desired. At the left of the composition half of an arched entrance is seen, in which the figures are grouped. With his back to the masonry stands an old man, whose rubicund face has a white moustache and beard, while an ivy wreath surrounds his bald head, as if he had just left the banquet. As he stoops, his right hand raises his

golden-brown mantle sufficiently to display a little of the crimson undergarment, while his other hand spreads the cloak to shelter the shivering god. The lady has crouched until her head is near the latter's, while her arms are round the little body. Two strings of holly-berries encircle her dark brown hair and her costume consists of a yellow chlamys over a greenish-blue tunic, which is sprinkled with heart-shaped devices. Cupid stands in the snow, with one foot on the doorstep, holding his hands under his chin. His only article of attire is the strap which supports his bow and quiver. A leafless vine hangs to the wall and from behind the latter projects part of a stunted tree-trunk. The scene at the right presents a cheerless vista of snow with vague indications of trees.

Signed at the lower left, J. F. MILLET.

Purchased from Mess. Durand-Ruel, Paris.

No. 24

Durand-Ruel.

\$2100.

JEAN FRANÇOIS MILLET

FRENCH

1814-1875

SUMMER

DECORATIVE PANEL

Height, 104 inches; width, 52½

THE circumstances under which this panel was painted are described under No. 23. Standing in an attitude of splendid freedom and unconscious assertion a young girl faces us in the centre of the foreground. Her form, mellowed in color by exposure to the sun, is nude save for a geranium-colored drape as far as the knees, fastened around the waist with a gold band and slightly looped up on one side with a strap. Her right hand, planted on her hip, holds a sickle, the left is lowered to support a winnowing basket. Her corn-colored hair falls in a braid over each breast, and her head is crowned with wheat-ears. We think of Ceres, and there is enough in the dignity and beauty of this figure to suggest the classic goddess of the harvest fields. Yet she is no marbleized academic figure, but palpitating with life; a girl of the Barbizon fields, supple and strong and wholesome; her face serious with the realities of toil, but with a nature which toil so far has only developed into the plentitude of girlish maturity. At her feet lie a basket

of loaves and a sack of grain. In the rear spread the harvest fields, yellow in the sunshine. Immediately behind her at the left some sheaves are piled, on which the magnificently robust forms of two women are partly visible, reclining in luxurious sleep. At the right is a group of workers, reaping, gathering and binding the sheaves, while in the left distance wheat-ricks are seen, with the harvest wagon alongside. So far the theme has been a pæan of labor; but in the distance on the right another note is struck. The classic idea is reproduced more closely in a suggestion of pagan simplicity and joyousness. A company of nude figures are disporting themselves under the shelter of a grove of trees.

Signed at the lower right, J. F. MILLET.

Purchased from Mess. Durand-Ruel, Paris.

No. 25

Durand Ruel.

#5300.

JEAN FRANÇOIS MILLET

FRENCH

(1814-1875)

SPRING, DAPHNIS AND CHLOE

DECORATIVE PANEL

Height, 81 inches; width, 43 inches

FOR the circumstances under which this panel was painted see No. 23. In his younger days Millet had earned his livelihood by painting nudes. They were not to the taste of Diaz, who, however, may have changed his opinion of Millet's capacity to treat the nude, when he saw this panel. For by that time he would have realized that his friend was occupied not with the coqueties of the figure, but with the expression of life in its living rhythmic movement, as represented, for example, in the present picture. What an exquisite suggestion of youthful vigor in repose have these young forms! Daphnis, the shepherd boy, had been taught to play the pipe by Pan and was beloved of the Muses; he was the first of mortals to enliven the fields with bucolic songs. We see him seated on a bank, beneath a terminal statue of Pan, which is crowned with leaves and hung from the waist with honeysuckle and apple blossoms. Nor has the boy forgotten to place on the slab

below an offering of three cakes and a basket of eggs. Meanwhile he holds on his knees a nest, containing five young thrushes, whose beaks are ajar for the crumb of bread which his sweetheart is handing them. Chloe is kneeling on one knee, at the feet of her young lover, nude to the waist, whence an old rose drapery descends to the ground. Over her head the mother-thrush and her mate are fluttering, while at the foot of a tree a goat is fastened, suckling her kid. The right of the background is closed in with a grove of trees, and on the left, low down, appears a strip of shore, with men engaged in pushing their fishing boat into the blue water. Some prim-roses sprinkle the foreground, where a bag, containing bread, and a gourd bottle lie beside Chloe, while a hat with a bunch of narcissus inside the crown, a shepherd's staff and cape, made of dried flags, are disposed near the youth.

Signed at the lower right, J. F. MILLET.

Purchased from Mess. Durand-Ruel, Paris.

AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY,
Auctioneer.

**LIST OF ARTISTS REPRESENTED AND
THEIR WORK**

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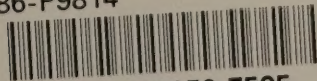
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